

HARDWARE

H A R D C O R E F A N Z I N E
SUMMER 1997 \$2.00

THE FINAL ISSUE



X

interviews with:
BREAKDOWN ATARI
RAIN ON THE PARADE
PROJECT X lyrics explained

FOR ONE LAST TIME...

SOME THOUGHTS...

OK people as you may already know.... This is absolutely the last issue of Hardware ever. No more. Nada. Nil. Never. Zilch. Now that I got that out of my system, I can give you some explanations. For about a year now, I have been seriously contemplating the future of the 'zine (and my life in general). The last issue (#9) was a very difficult one to do because in reality, my heart wasn't in it. After number eight came out, in my mind I was like, "We really can't top this one." #9 was already in production during the finishing up of #8, so I really couldn't end it there. Around the New Year I told Brett I really didn't wish to do the 'zine any more. I was deadly serious. I just came to the point that I didn't want to do this any longer. He said we had to do a "signing off" issue. I agreed but told him he basically would have to put the whole thing together because I just didn't have the energy or drive to make it. So basically Brett did the entire thing, from the actual gathering of information to layouts, etc.... I know it sucks to throw it all on him but like I said, I just couldn't do it. Either that or the issue just wouldn't come out.

Brett and I are still very good friends. There is none of this, "Oh they must hate each other! That's why they ended it." No none of that bullshit. In reality we are both going to be very busy in the near future. He's going to working on getting his Masters in Mech. Engineering this year (which will be a long journey because he'll be going to night school and working at the same time). I'm sure he'll tell you all about it on his pages. Me, I plan on getting either another job or work two jobs to save money for a house. Also, I'm looking to do things different than being involved with music. Trying to get back into things I really enjoy that I put off doing this 'zine. It really does take up a lot of time.

I don't hate hardcore/punk anymore, but I am increasing finding it hard to write about it. I never was a good writer to being with. I have many thoughts in my mind which I'm sure would read great in print, though getting them on the paper is tough for me. And I love writing about the past. Most music today really bores me, I'm sure from reading Hardware you have picked up on that already.

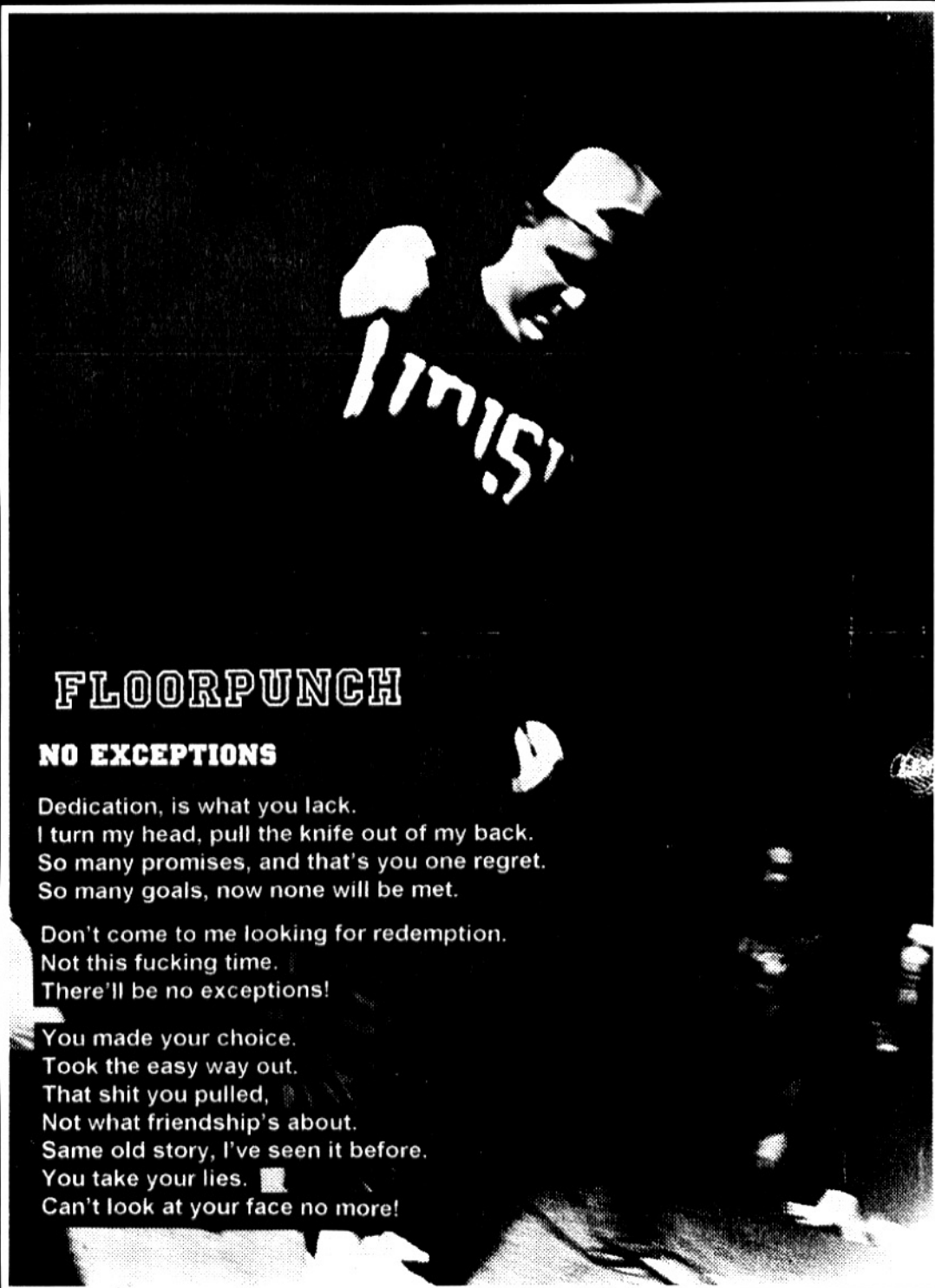
So in a nutshell, Hardware the 'zine is over. The spirit will live on though as long as I'm breathing. I swear to you ten years from now you won't be reading some interview where I say, "Man, I'm getting to old for this shit!" or "Screw HC, it means nothing". It means a lot to me. I'm thankful that I got involved. I'm thankful I stayed involved for as long as I did. I have never been a mainstream person, so I really need to have some sort of contact with the whole thing. Otherwise, I'll fall into that trappings of the "real world" in ways I don't wish to. It'll never happen in my eyes. Hardware was a good thing. I really feel Brett and I did some good in the HC scene (esp. locally) and did wonders for the fanzine arena (you can already see influences in other 'zines about). I loved doing it.

Well, this is so long but not good-bye. I'll be around at shows and stuff. I'll be turning 30 this year and I don't feel old. In the immortal words of 7 Seconds (which many others have forgotten), I'm definitely going to stay young until I die. Doing it for the kids.... See ya, David Koenig/Hardware Fanzine

P.S. and remember, as corny as it sounds, "Make an effort, show your Hardware". Let people know what you are all about.

I had a laugh the other day when a good friend told me that about half the people thanked on Youth Of Today's "Can't Close My Eyes" are dead from drugs and/or alcohol. I believe her because she knew them all... I get disappointed sometimes when people who had a big part to play in the early days of HC/punk rock don't like to talk about it years later. A friend of mine was trying to track down Jules from Side By Side for a while now and finally got his number. He wanted to interview him and ask stuff about the band and things that went on. Jules turned him down (he has reportedly turned down others too) saying something to the effect of "You should concentrate on newer stuff...the stuff

you are asking about was ten years ago." It really bugged me because I know Jules would have a lot to say. What the fuck happens to people? I mean even if you are totally out of the music scene (which he is), the history is still there. Shit happened. Talk about it. I'm tired of this attitude that HC's past is so fucking unimportant... Just when I thought the American public couldn't possibly get any dumber than they already are, they did. Our justice system is over taxed enough and I can't believe shit like this even makes it through the courtroom doors. (It's been going on a while but I want to comment on it now because there was a settlement of sorts) I'm talking about this freaking lawsuit against the tobacco industry! Now I'd be the first on line to tell people to stop smoking, but the way this shit happened was ridiculous. They brought it to the courts that it was



FLOORPUNCH

NO EXCEPTIONS

Dedication, is what you lack.
I turn my head, pull the knife out of my back.
So many promises, and that's you one regret.
So many goals, now none will be met.

Don't come to me looking for redemption.
Not this fucking time.
There'll be no exceptions!

You made your choice.
Took the easy way out.
That shit you pulled,
Not what friendship's about.
Same old story, I've seen it before.
You take your lies.
Can't look at your face no more!

the tobacco industry's fault for people smoking habits. Like yes they took the American public by the hand, they stuck the cigarettes right into there mouths and lit the match. They said the industry didn't warn the public about the dangers of smoking! HELLO!!! What the fuck are those warnings on the side of every package or cigarettes you see. It's been common knowledge for like 35 years that cigarette smoking is hazardous to your health and other around you. DUH!!!! I loved seeing the pathetic excuses for human beings they brought to testify whining that they weren't informed properly about smoking. The fucking wacky thing of this is they actually got the tobacco industry to shell out millions to these people. Now they want to have all cigarette advertising banned across the board. How the hell is that going to help? Like beer and other forms of alcohol, cigarettes are too big a product already. These companies can cancel all advertising tomorrow and the

never got to say anything about it. Donny the Punk passed on late last year. Just about everybody knows this and how it happened so I'll be brief. I met the man in 1986 and hung out with him on occasion. I never paid attention to what people thought about him, I just know that he did a lot to promote the local NYC punk scene at the time. He'll be missed... You know what really bugs me? When did shows like Entertainment Tonight and Extra, etc... turn into news programs? Occasionally I like to tune in and check out what's going on in the world of mainstream entertainment. Lately though they have been showing nothing but court trials and shit like that. What the hell? I'm trying to distance myself from all that. Not have to see it on the tube everytime I turn the damn TV on. Oh I can't even go on about this.....

Strstruk42: Dave likes Led Zeppelin...A LOT
 Strstruk42: my Dave
 Slacker305: <~~~~Seething so I don't big deal
 Dkoenig695: it is a big deal
 Strstruk42: You don't have to offend them
 Slacker305: I don't listen to that 30 year old music
 Dkoenig695: you just don't understand
 Strstruk42: you could say, no I don't enjoy them
 Slacker305: Not call them CRAP
 Dkoenig695: believe me members of Led Zeppelin couldn't give a hoot about you
 Dkoenig695: why care about them
 Slacker305: <~~~~~VERY ANGRY
 Strstruk42: yeah, and how many bands do



sales of cigarettes will barely drop a couple of bucks. (It's just like Coke or Pepsi, do these companies really have to shell out billions every year, when their product is already in every store on the planet?) The big target is the "Joe Camel" ads. (You know the ads, when you turn them upside down his nose turns into a giant penis) The lawyers claim these ads entice kids to smoke. Well kids are generally stupid but usually start smoking because they see their friends or parents do it. Even if "Joe Camel" was to disappear tomorrow, kids by the thousands will still be sparking up. Let's face it most people are freaking whining idiots. All the people who actually backed this lawsuit just couldn't face the fact that they were weak. They need to blame somebody else for their addiction. Everybody in this country is "sue-crazy" and looking for the quick buck. I surely want the tobacco industry to crumble but they really got the shaft in this case... What the hell was Fox Television thinking by canceling the best show they had in their roster? Married with Children was the funniest fucking show going even in it's 11th season. Now I'll have to get my fix of the Bundy's in syndication. Man right after the last issue of Hardware came out, a punk icon died and I

Well, over the past year or so, I have become an increasing user of the Internet, WWW, etc... Initially I was a little put off by it, but found if you use it for your own purposes and not what the "mainstream" tells you should do with it, it can be a great thing. Sometimes I go through the chat rooms for fun or to communicate with someone I know. It's a cheap way to talk. One evening a couple of months back, I found this room called, "I Love Dave K.!" No fucking lie. Now of course, I was immediately curious to find out why there was such a room listed (people make up all sorts of crazy rooms). I saw that there was only one person in the room so I entered and when to find out the story. Some girl has a boyfriend with the same name. She was from Illinois and was waiting for this guy to come to the room. They were young kids and I started to talk to them. When the topic of music came up, I started to laugh at them. When I found out this 17 year olds favorite band was Led Zeppelin, I was just giddy with joy. Here is the conversation from that point on:

Strstruk42: no
 Dkoenig695: Why?
 Dkoenig695: what did I do?

you listen to that really give a fuck about you?
 Dkoenig695: I'm serious, think about it
 Dkoenig695: none
 Slacker305: Why care about your Gothic shit
 Dkoenig695: Gothic?
 Dkoenig695: where did you get that from
 Dkoenig695: Goth and HC are two totally different things
 Strstruk42: fuck off
 Strstruk42: go away
 Strstruk42: you're annoying me
 Dkoenig695: nice attitude
 Strstruk42: I know, Dave seems to like it
 Dkoenig695: I was being nice
 Strstruk42: congratulations, I'm glad you think insulting peoples music preferences is nice...
 Slacker305: Leave you impostor
 Dkoenig695: Hey Love song watch out!!!
 XLoVeSoNgX: who is David K????
 Dkoenig695: Me. impostor?
 Slacker305: You probably don't even have good hair

DKoenig695: I'm Dave K
 DKoenig695: Good hair
 DKoenig695: ??????????
 Slacker305: Not the one she loves
 XLoVeSoNgX: ahh..well I don't love you, so
 bye-bye
 Strstruk42: yeah, Dave has great hair
 DKoenig695: I didn't crack on anybody's
 looks
 Strstruk42: my Dave
 DKoenig695: "You're so vain"
 Slacker305: Yea, her Dave
 DKoenig695: you probably think this song is
 about u
 Strstruk42: fuck you...
 DKoenig695: who cares about hair and crap
 like that
 DKoenig695: everyone should look the way
 they want
 Boingo7995: Dave Kendall is it? or some
 other Dave K?
 DKoenig695: It's me Dave K
 Strstruk42: okay, if you don't like what we
 talk about, maybe you should leave
 DKoenig695: Maybe I will
 DKoenig695: Spark up a doobie for me
 Strstruk42: you're back
 DKoenig695: And listen to "Stairway To
 heaven"
 Slacker305: LEAVE!!!!!!!!!!!!!!
 Strstruk42: please...
 Slacker305: No making fun of Zeppelin
 DKoenig695: Bringing doom to those who
 enter this room
 Strstruk42: that's not true
 DKoenig695: AH AH HHH AH
 DKoenig695: ...the land of the ice and
 snow...
 DKoenig695: Ahh Milk!!!! Escape while you
 can!
 Slacker305: I don't like you very much
 Slacker305: Please leave
 Milk666: no
 Slacker305: Not you, Dave
 Slacker305: Ranada?
 DKoenig695: it's funny how little you can do
 to screw up someone's mind
 DKoenig695: Good night
 Strstruk42: yeah
 DKoenig695: but I'll be back
 Slacker305: Its funny how I can screw up
 your face
 Slacker305: When I kick your ass
 DKoenig695: how typical
 DKoenig695: do you guys live on a farm or
 what?
 Strstruk42: I thought you were leaving
 Strstruk42: NOW
 Strstruk42: Milk what's up?
 Slacker305: Yea, really, go Dave, you are
 not WANTED
 Strstruk42: slacker guess what
 Slacker305: I am the only real Dave
 Slacker305: what?
 Strstruk42: you have the same initials as
 Donkey Kong
 Slacker305: ...I do
 DKoenig695: Milk if your straight edge get
 out now!
 DKoenig695: Burnout city
 DKoenig695: I mean rural country side
 Slacker305: Hey Dave, You aren't cool
 Strstruk42: if you hate this room so much,
 leave
 DKoenig695: hell this room was made for
 me!
 Slacker305: Do you want attention or
 something?
 DKoenig695: Not really you guys are real fun
 SGARD0004: who the hell is Dave K?
 Slacker305: Hey Soundgarden,
 DKoenig695: I'm Dave K
 Slacker305: That'd be me

Strstruk42: my boyfriend, slacker, not DK
 DKoenig695: More burnout tunes
 Slacker305: The real one, not this faggot
 DKoenig695: I'm straight dude
 Slacker305: Soundgarden is NOT a
 burnout
 DKoenig695: But you live on a farm
 DKoenig695: Animals watch out!
 Slacker305: I live in a frickin' suburb
 Strstruk42: nobody in this room lives on a
 farm
 Strstruk42: maybe you but...
 Slacker305: I don't butt ram the animals like
 you
 DKoenig695: nope near NYC
 Strstruk42: who cares, leave
 DKoenig695: You really like Zeppelin?
 Slacker305: HEY EVERY ONE DAVE
 WANTS ATTENTION< GIVE DAVE ATTENTION
 Strstruk42: okay, slacker, ignore him, dpm
 Slacker305: okay
 DKoenig695: How about Black Sabbath?
 Strstruk42: I'm dyslexic
 DKoenig695: Airplane?
 Strstruk42: did I spell that right?
 DKoenig695: Nope
 Slacker305: I have him on ignore
 Slacker305: No I don't think so
 DKoenig695: That's only for IM
 Strstruk42: me too
 Slacker305: hey,he shut up..
 YAAAAAAAYYYYYYYY
 Strstruk42: how do you spell it?
 DKoenig695: OK people I'd had enough fun
 for one night
 Slacker305: I really don't know
 DKoenig695: Just let me find another room
 Slacker305: hold on

So I left but came back later to bother them
 some more. The girl asked me why I wanted to get
 her boyfriend mad. I told her they were both just a
 little silly about music. The conversation went
 further and she basically said I can talk to her
 anytime I wanted as long as I didn't tell her
 boyfriend. They only dated twice, but she "Loved"
 him. Oh how I miss high school sometimes. As silly
 as the whole thing was, I thought it was pretty
 funny. People are just too damn serious!

SOME LETTERS...

As I said in a previous issue somewhere, I'm
 going to print the letters we received on my pages. I
 did get a couple of interesting ones which I want to
 share with you. The first comes from a guy I sold
 some records to out on the West Coast.

Dave, about the zines that you sent me....

The first thing that caught my eye was the Half Off
 interview. Well actually it was the second (the first
 was the giant Pushead drawing and the promise of
 a "Pushead" interview but I'll get to that later). The
 thing is, I happened to turn to the Half Off interview
 first. Hell, I thought they had gotten back together
 or something! I had to read that. I was curious to
 see if Vadim (the drummer) was back in the band
 or not. During my first several years of being in
 hardcore, he lived down the street from me in Long
 Beach, literally around the corner. Sometimes we
 would ride our bikes to high school together. In
 fact, the guy that really kind of taught him how to
 play drums was the best pitcher on my Little
 League team and also lived just a little further down
 the street. Not only was he a great pitcher, but he
 also was a great drummer (he drummed for Dark
 Angel) I feel a lot of anecdotes coming on, so bear
 with me! Another guy that lived around the corner
 from me was the original singer of Half Off. His
 name was Tim Hanko, and we were actually best
 friends through Junior High and High School,
 although now we barely keep in touch, he's married

and in the Air Force down in Florida. I thought it was pretty
 interesting to hear Billy's side of why Tim left the band.
 There was a lot more to it than what he eluded to. It was
 really probably Tim's fault, he wasn't having a hard time
 personally during that period. As for Jim (the guitarist that
 died), that was a sad story, I didn't expect that to happen, it
 really didn't make sense. I don't believe he really got close
 with anyone, we were all just good friends with him. He did
 drink a little, so did Vadim (very, very, very little back then,
 and he ended up stopping as far as I know). But for Jim to
 do that, was truly shocking....!

Anyway, I had moved to Orange County around then and
 was getting into StenchCore and Grind anyways so I didn't
 pay any real attention to Half Off / Haywire but I did trade a
 few tapes with Vadim over the next couple of years. The
 original singer ended up singing for a band called
 Dissension for a year or two anyway, and I loved the power
 of their music more anyway. Plus I was still best friends
 with Tim...

Until I got to be pretty good friends with Hard Stance
 (Orange County) in their beginning. They ended up being
 another one of those positive bands (that didn't preach
 straight-edge), kind of like Half Off. So they ended up
 playing with Half Off or Haywire or whatever and I'd see
 Vadim again.

I'm so glad you were persistent in getting that interview with
 Pushead. I've always wondered about that guy. I
 remember getting Pushead sightings from a couple of
 friends up in San Francisco. He always seemed to be a
 type of Legend of sorts. Through the years I've hung many
 of his posters and flyers on my walls and ceilings. I had
 'em all at one point. I remember ordering the first Septic
 Death album from him when he lived in Boise. Wish I
 would have kept all those Septic Death and Pusmort
 releases! Anyway, that was really interesting to hear that
 Pus and Nick Blinko both had Tinnitus. Gawd, that would
 suck...

Let me know if there is a spring 97 issue, I would like to get
 that from you...

Jim (feeling long winded - sorry)

PS - thanks again for parting with your records, I did the
 same thing a long time ago and really regret it. I hope you
 taped em all, I sure didn't...

Well, Jim I did tape everything that was really
 important to me from a music/band standpoint. I'm glad to
 see you liked everything (the records). That's a cool story
 you told. I love hearing old stories of days long ago,
 especially ones from areas I never been. Half Off were
 never an all-time favorite of mine but I thought they had a
 lot to say. I was surely pissed when they were finally
 supposed to tour the States and then immediately broke
 up. I would have at least liked to see them. Take care,
 dude.

UNSPORTSMANLIKE CONDUCT

WITH RONNIE LITTLE

When I'm King Of The Scene...

The term "mosh" will be designated as the *dirtiest* of dirty words. The "m" word will become the worst profanity, more infamous and reviled than any curse word previously known to man. The mere mention of the aforementioned verb will be designated as sacrilege.

And When I'm King Of The Scene...

Victory Records will be forced to market their products for what they *really* are...metal bands. No longer will new kids be confused by packaging or misleading advertisements. There will be no such thing as "metal core." Hardcore kids will be hardcore kids, and metal kids will be metal kids. There will be no more blurred borders or gray areas.

And When I'm King Of The Scene...

There will be no more violence at shows. Bullies will rounded up and placed in collars specially fitted with explosive devices, which will be secured around the violent offender's neck. The explosives will detonate upon the clenching of a fist, motions which indicate slam dancing, or the contraction of facial muscles which indicate the appearance a dirty look.

And When I'm King Of The Scene...

Those weighing over 175 pounds, yet still insist on stage-diving, will be placed in small rooms where very, *very* large unopened sacks of grain will be dropped on them from balconies directly above. The bombardment will be repeated over and over again until the point is well taken.

Eulogy

I've been a contributor at Hardware for the last three issues, and while I am now a part of this zine, I'm still a huge fan of this zine as well. I always have been, and I always will be. Through the years Dave and Brett have not only produced a solid read on a consistent basis, but they have provided an invaluable service to this scene in their honest depiction of what's been going on with hardcore in the nineties, through good times and bad. Their coverage of the people, music, and events within the scene has never been duplicated by any hardcore fanzine, and probably never will be. I know this is coming off as kind of stiff, but I don't think giving a eulogy is anything that I will ever be any good at. All I know is that since it leaked out that this would be the final issue of Hardware, I've heard a lot of kids talking about starting their own fanzines, to help fill the void that will be left after Hardware is finally laid to rest. "Void" is kind of a tame word. I look at it more as a gaping hole that will not be repaired with ease. You can spackle over a hole in the wall, but if you look closely enough, you'll always be able to see where the damage was. Hardware is over... and there is now a big hole in this scene. That hole is right over where the heart of this scene used to be...

If you see Dave or Brett at a show, make sure you shake their hands and say thanks.

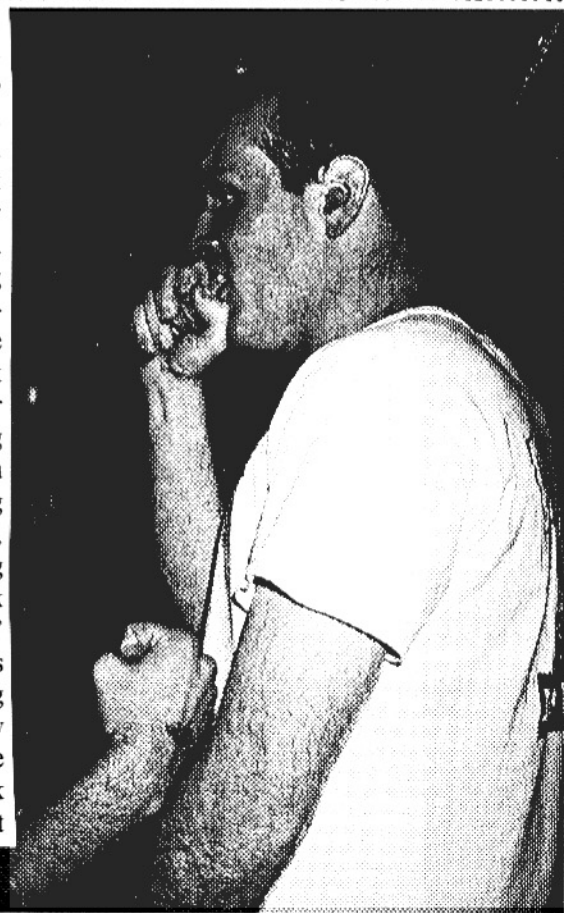
Syracuse Special Olympics

I liken the Syracuse scene to a retarded little brother. When it's just the both of you, he's all right. Sure, he acts like a retard from time to time. But hey, he can't help that, so you deal with it. But whenever it's time to have company over at the house, the good behavior goes out the window, and he's running around the house with his pants down at his ankles, screeching like a damn monkey. All you can do about it is bury your head in your hands. Networks like CNN and MTV paid some visits to our little hardcore household a few months back, and each time the camera went on, out came Syracuse, pants down and ready for prime-time. I believe the networks flock to the Syracuse scene because they know the kids up there are fanatical. They know they'll get the tabloid story up there. Like, how about the kid who used to be a drunken brawler until he passed out at a show, and some freak decided to party on his poop shoot. Yeah, I guess getting fucked in the ass at a show would sober any of us up real quick. (Although, you have to wonder if the rapist was some straight-edge kid paying a drunken slob back for a black eye. Man, talk about straight-edge revenge!) But do you really believe that MTV would get that kind of a story from somebody in New Jersey? Do you think you'd see Tim Mc Mahon talking about the "x" acting as the wedding band of the straight-edge kid? Do you think you'd see Dave Koenig and Brett Beach hanging out at the local veggie restaurant with their mothers and a camera crew, discussing how proud Mom is of them? Do you think you'd see Mark Porter standing in the middle of a field somewhere, with a microphone in his face, talking about the revolution? And do you think you'd find John "Ready To Fight" talking about how he got laid up the ass at some show? Not on your fucking life! The networks know that if they come to New Jersey, or anywhere else for that matter, they'd get straight-talk instead of a freak show. You can't

blame the networks for choosing Syracuse over New Jersey. Not when the kids up there are willing to embarrass themselves the way they do. Better stories mean better ratings. It's just a shame that when people turn on the television from time to time, they won't just see Syracuse kids acting retarded. They'll see Syracuse kids, representing straight-edge as a whole, acting retarded, and that's just wrong. Clean up your act, Syracuse. Your one band, one club town is making a fool out of thousands of kids.

Straight-Edge Amendment #312

I was paging through my "Banned In D.C." book the other day, when I noticed there were several pictures of Ian MacKaye drinking Coca-Cola. The pictures were taken at the time when he was singing for Minor Threat. I'd like to point out that Coke has plenty of caffeine in it. I mention this because there are some really lame kids out there who have taken straight-edge another step too far by including caffeine as one of the new no-no's. As if the list (which at one time was simply don't drink, don't smoke, don't fuck) needs to be expanded any further. You know, it's getting kind of annoying that nowadays, some new straight-edge kid can't sit down with a can of soda and wonder if he's breaking his vows or not. I guess what I'm trying to say here is that if you choose to leave a "stimulant" like caffeine out of your diet, well, good for you. But if I were you, I wouldn't go looking down my nose at some straight-edge kid with a Pepsi in his hand, because from what I've seen in "Banned In D.C.," the horse's mouth had plenty of Coke in it. I don't think that "I Don't Drink" implied soda.



ATARI

Atari is a newer band out of Kutztown, PA. They have already released an eight song demo, and a track on the 'Growing Stronger' 7" compilation. Unfortunately, they haven't gotten too many shows, so I figured this short interview might help get their name around. I interviewed Brett around 10:30 PM on Mischief Night, October 30, 1996, while we should have been out soaping up windows and throwing eggs. Atari is Brett on vocals, Brian on bass, Jonny on drums, Nate and Andy on those six stringed electric things. Definitely check 'em out live if you get the chance.

- Chris K.

HW: Okay, I'm sure most of the readers are wondering why you decided to name yourselves after the computer game company? So....

A: Well, when we were thinking of names, we wanted a name that encompassed the fun aspects of the band. And, when we were all growing up, Atari was one of the most fun things in the world, so the name just stuck. It's just a fun name, so we used it!

HW: Did you know that "Atari" sort of translates into "Go" in Japanese?

A: No, I didn't!

HW: Yeah, I wasn't sure if that was part of the connection, being that one of your songs is called "Go!", and the way so many bands use it in their songs.

A: That makes it even better! But, we didn't know that.

HW: Atari has been around longer than most people would think, but you had a rough start. Why don't you give us a quick history of the band?

A: Okay, Atari was formed as a project almost three years ago, but we didn't really practice until about a year and a half ago. We also went through some line up changes, because some of the old members "lost their edge". Finally, last year we evolved into the current line up. Now, we're practicing and putting more effort into the band.

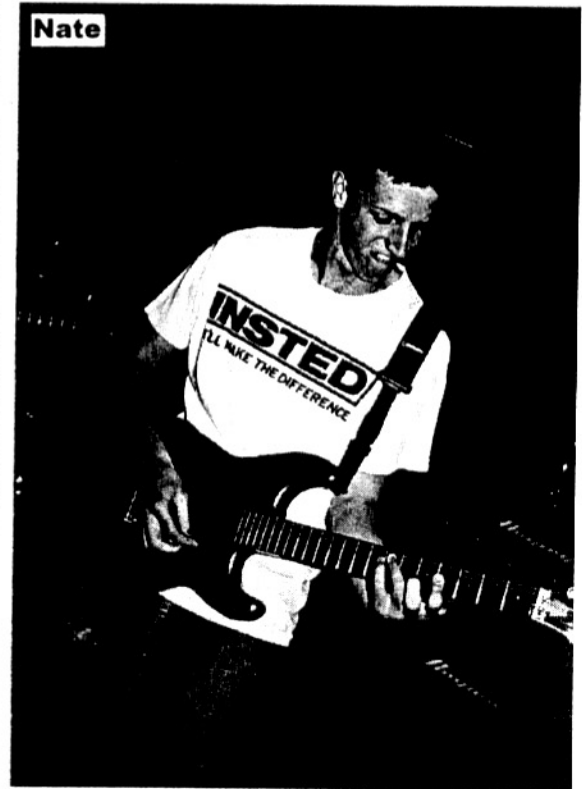
HW: You said earlier, that the band is basically just a fun thing, but what things would you like to achieve with Atari?

A: Well, for me, I just remember the way hardcore used to be with positive, easy to understand lyrics, and fun dance parts, etc. Now, over the past few years hardcore has gone through some changes, and I'm not putting it down, but we are doing this band the way we like hardcore. That means faster music and sing alongs, without the serious intellectual type of lyrics.

HW: How long would you like to see Atari last?

A: We are gonna' keep it going as long as possible, but we are also very busy with school and Jonny is in other bands as well, so sometimes it's difficult. We try to play every show we can.

Nate



SKATE TUFF

PUSH OFF HARD
GO REAL FAST
SKATE TUFF KID
YOU'RE BUILT TO LAST!
SKATE TUFF!

HW: How many shows has the band played?

A: Three or four "real" shows, but we've also played some basement parties here in Kutztown.

HW: What has been the reaction to the demo? Is the band satisfied?

A: We have gotten a positive response to the demo, but we feel that the band has improved, with the newer stuff. We all like the demo, but our newer stuff is much tighter. Nate and Andy have been writing a lot of songs and hopefully we will get to do a 7" EP sometime in the future. Right now, our newest song is going onto the "Growing Stronger" comp.



ATARI DEMO



Brett and Andy

FLOORPUNCH
NEW JERSEY
HANDS TIED
97a
RANCOR
atari



**SUNDAY SEPT 15
2:00 SHARP! AT
SCARLETTE O'HARA'S
40 W BROAD ST
BETHLEHEM PA.
\$6.00 ALL AGES!**

GO!

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HW: Speaking of songs, 'Skate Tuff' is one of my favorites, is skating important to the band?

A: Nate, Andy, and I all enjoy skating. For me, it's kept me out of a lot of the trouble I've seen others get into. Without sounding cheesy, it's just something that can be fun and also positive.

HW: No, I know what you are saying. I think skating can be a good outlet for frustration, and that is definitely a positive thing! You guys have been involved (as individuals) in the scene for a while, what do you think of the local scene, presently?

A: I think it's been getting better over the past year. Finally, you can sing along, and dance to most of the bands again. It goes up and down, but I'm starting to see more kids at shows again, so I think it's on an up swing, right now. Eventually things will slow down again, but that seems to be the way it goes?

HW: Yeah, I know what you mean.... If you had to tell the readers what Atari was all about, what would you say?

A: I would say, Atari is a fast, fun, straight edge hardcore band. Straight edge is definitely a big part of Atari, but we want everyone to enjoy themselves at our shows. Because, Atari is as much for the kids, as it is for everyone in the band.

HOLD TRUE

SO YOUNG, SO FREE
THOSE FEELINGS FLOW
THROUGH ME, AND AS I GROW
THESE FEELINGS STAY WITH ME
BECOMING SOMETHING MORE
THAN JUST THE WRITTEN
WORD. THEY FIND MY VOICE
AND ARE FIRMER HEARD
I KNOW I WON'T GO BACK ON
WHAT I'VE SAID, I'LL KEEP
THIS PROMISE WITH MY FRIENDS
I CAN NO LONGER SPEAK FOR
YOU, YOU KNOW I'LL HOLD TRUE
I CAN'T FORGET THE FREEDOM
OF THESE DAYS AND WHAT IT
MEANS TO SAY IM HERE TO
STAY I HOPE YOU UNDERSTAND
THAT YEARS GO BY SO FAST
BUT IF WE SING ALONG
I KNOW WE'LL MAKE IT LAST.
TO MY FRIENDS AND THE

HW: Okay, and with that we'll now end with the "any last comments" question.

A: I guess I'd just like to thank you for the interview, as well as thank Ronnie Little, Brian Barto, Chris, Matt, Chad, and everyone who has supported us. I know I've forgotten a lot of people, but thanks anyway, it's appreciated!

You can write to Atari for demos (\$3.00), T-shirts, stickers, shows, etc., at:

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Atari c/o Brett Barto
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So there you have it... I know this interview was a bit on the short side, since it was done way back in October and I didn't want bore you with old information. Since then, ATARI has decided to do a six song 7" ep with my label, Teamwork Records. Look for it to be released sometime this summer, I'm sure you won't be disappointed.

TEAMWORK '97

SUMMER CATALOG

RELEASES TO DATE:

- T-3: 97a 'BETTER OFF DEAD' 7" ep
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T-4: 'GROWING STRONGER' 7" comp
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RAIN ON THE



I met Ronnie Little a few years ago but knew him before that through the pages of his one sheeter he used to call Fuck You Fanzine. He pissed off a lot of people back then saying you can drink and be straight edge at the same time. Yeah right. Anyway, I met the guy while I was doing Hardware and I offered him to do some writing for us. Even though we didn't agree on every topic, I felt his writing could be an asset to the 'zine. It was. Around the same time, Ronnie started a band called Rain On The Parade (yup named after that song by Half Off). When the tape first circulated, people were pretty impressed, including myself. When the first seven inch came out and they started to play shows, people really began to take notice. Now that the second record (and various recent comp tracks) has been released, I honestly feel that Rain On The Parade are going to be remembered as one of the best HC bands to exist in the 90s. I freaking love them and I don't say that about too many bands. Go out and buy their records because you will not be disappointed. This is HC in it's purest form. No BS. No pretentiousness here. Rain On The Fucking Parade.... David Koenig

PARADE

Rain on the Parade are one of my favorite bands. I won't tell you any differently. Dave K. suggested that an interview with this band would be a good idea, so I jumped at the chance to do it. This interview was done in two installments, in spring of '97. All the members were present at one time or another, during the course of one of the longest interviews I had ever been a part of, or witnessed for that matter! Ronnie Little has really strong opinions on what hardcore is about, so I figured I could keep him talking for a while, and I did. However, I was surprised by quite a few of the answers. I think you'll see a changed difference in the lyrical content of the new Rain on the Parade e.p., which is coming out on My War Records, this summer. Rain on the Parade are definitely the most UNDER appreciated band in the NJ/PA scene, so check'em out at all costs! You will find one of the most sincere, and truthful bands in existence today, read on..... Chris Kelly

Hardware: When did Rain On The Parade start?

Ronny: Rain On The Parade didn't start functioning as a band playing shows until July 3rd, 1995. We played our first show with Ignite in some living room...

Justin: Chew Street, Philadelphia.

Ronny: Yeah. Chew Street, Philadelphia. (To Matt) Were you there?

Matt: I was there.

Justin: He was outside of there.

Matt: I didn't watch Rain On The Parade. I didn't like them (laughs).

Ronny: A year before that, D II and myself, along with these guys Brendan and Alan were trying to get things together, but Brendan moved down to DC to be in the Holy Rollers and Alan quit after that. So basically we spent a year after that summer trying to put everybody in place. I found Justin, and then we picked up Bill and Dan along the way. Bill and Dan have quit or been thrown out since then, and then we picked up Matt Smith and Chris Ross.

Justin: I was the original drummer. The first show I played drums.

Ronny: Justin played drums for our first show. D II played guitar, Dan played bass, and I sang.

Justin: And Ron stood there like a scared little baby.

Ronny: And I did.

Hardware: Well, that kind of leads into my next question. For the record, how many members does Rain On The Parade have?

Ronny: Me, D II, and Brendan. Then we got Alan, but those two quit, so then we got Justin, and then we picked up Bill after that first show. Then Dan quit, so we got Don Devore.

Justin: Don only played for two shows.

Ronny: Yeah, he was too busy.

Justin: He did the recording.

Ronny: Then we picked up Matt. Bill was just begging to be kicked out, so we picked got Chris. Bill's a cool guy, but he's just really hard to work with and he could never play a show because of work. So, it's been like ten members over two years.

Hardware: That's almost as much as Warzone.

Matt: There won't be any bullet holes on the Rain On The Parade record, though.

Ronny: This line-up has been pretty solid for a while.

Hardware: Ronny, why did you start the band? I know you basically had the idea to start the band.

Ronny: It's the same story that you hear with a lot of the other bands that we came in with. I was sitting somewhere in 1994, hating what hardcore had turned into.

Hardware: So it was a vehicle to launch ideas? Or was it the music and you put...I've talked to bands, and some of bands say they wanted to play this certain kind of music, and the lyrics came later, but other bands tell me they had a lot of ideas, and then the music comes.

Ronny: I think it was for music and message to be honest. Other than Mouthpiece and a very few other bands at that time, I really didn't like any of the newer bands. So, I wanted to play music that I liked. I wanted to hear things coming out of my mouth that I would've wanted to hear coming out of other band's mouths. I guess I had certain ideas that I wanted to push.

Hardware: On the first demo, which I know you guys don't get around too much, and even the Body Bag EP, you have a lot of songs that deal with the influx of metal into the hardcore scene. Is that part of the ideology of Rain On The Parade?

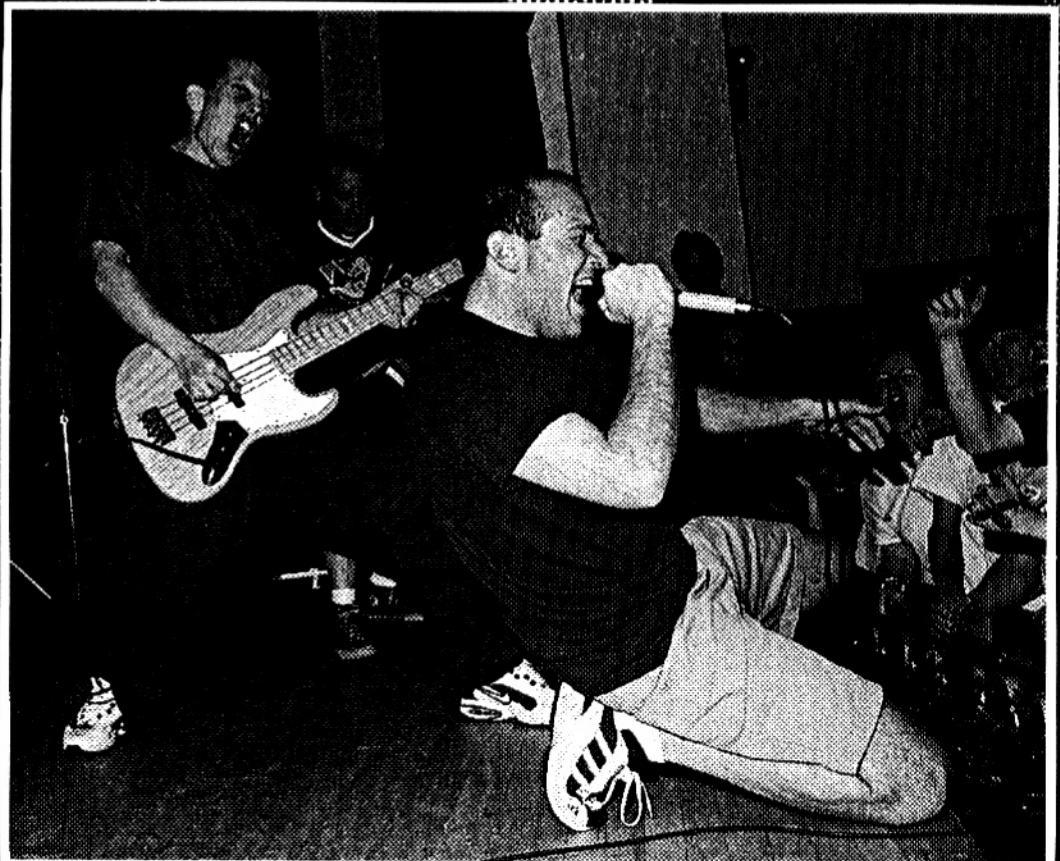
Is that part of the message? Is Rain On The Parade a band that's showing what hardcore is about?

Ronny: At the time when I wrote "Body Bag," there were a lot of metallic hardcore bands around, and I just thought hardcore was getting swallowed up and lost in the whole thing. That's why I wrote a song like "Body Bag." I just wanted kids to know that what they were listening to at that time, to me, wasn't hardcore. It wasn't what I grew up on. And I know things change, but I think things got out of hand and really far away from what I felt hardcore music was all about.

Hardware: I can see what you're saying. I get into a lot of arguments with people about it. A lot of people tell me anything (music) with a message is "hardcore." Folk music has a message. It's not hardcore. Metal could have a message, too. There's nothing wrong with music that has a good message. There's still a criteria for, at least what I think, hardcore should be. Would you guys ever want to play a show with one of the bigger "fringe" hardcore bands. You know, bands where there's kind of a discrepancy whether or not they're a hardcore band.

Ronny: The only way I'd want to play a show with a band like Earth Crisis is if the bill is kind of like that Chatam show last year. You had that element there, but you also had Ten Yard Fight and Floorpunch and all those bands there to say "hey, this is real hardcore. This is how we're playing it. This is how we're upholding this tradition." That's the only way, and I would only want to do that once. You know, step up there with a few bands other bands that were in our vein and say, "this is hardcore. That isn't."

Hardware: I noticed in your lyrics, to me they're a lot more straight-forward than most of the other bands I read lyrics to. I read through the whole song, and I know what it's about. How do you go about writing your songs. What do you do to get that kind of approach?



Ronny: A lot of the songs that I write, basically they're just conversations I've had with people. Sometimes at the end of the day I'll sit there and scroll back through my mind everything I said during that day when I'm writing in my journal. To be honest, 3/4 of the songs I've ever written have all been personal conversations I've had with my friends. I guess that's why the lyrics to my songs come across as very conversational, because they've originated from conversations I've had.

Hardware: The one thing I like a lot about Rain On The Parade is that the lyrics don't really just dwell on straight-edge and friends. You have a lot of different topics you're talking about, but still on a personal level. What are the issues you want to push in the band?

Ronny: Usually the things I push are just the things I'm thinking about right then. Some of the songs that I've been writing lately have to do with violence, because I've been seeing a lot of violence in Philadelphia at shows, and it really bugs me. I just like to write about life and getting something out of it. I'm not quite as angry as I was when I first started this band. When I first started this band, I slammed anything and everything I hated.

Hardware: That's what I was going to ask you next. Earlier in the existence of the band, you guys kind of followed along the Half-Off line of things with really critically analyzing and maybe condemning some of the things you've seen going on. The newer lyrics seem to be a little more positive.

Ronny: I'm more interested in picking kids up off of the ground than I am with throwing them down anymore. I'm more interested in empowering people. Things (in the scene) are going well now. It's weird when you lose some of your anger, but I'm not going to sit there and try to force something, and try to be angry about things just to keep with what's expected of me. The hardcore scene has gotten better. Kids have gotten a grip. Kids are starting to play good music again, and say good things, and be cool again. At the time when I was writing those...

Hardware: Yeah, but how much of it is sincere, and how much of it is what the kids see...not to put anybody down, but I think a lot of it is chain reaction. These kids now are coming into hardcore in '94-'95...they're seeing a whole road of what hardcore to us should be, but if they were to go on their own way, I don't know whether or not they would have came to the same...do you see what I'm saying?

Matt: Yeah, but you have to get into it some how. If you come into it hearing Earth Crisis, and that's what you think hardcore is, you're going to start a band, and eventually you're going to sound like Earth Crisis, and it's (hardcore) just going to keep getting further and further away from what it originally was. But if you come into it hearing Floorpunch playing...they're doing covers like Negative Approach, and you of all these bands like Negative Approach and Youth Of Today, you want to check these bands out and suddenly there it is. You go from there.

Hardware: But some of it's mimicry, and that's what I'm trying to say.

Matt: But that's pretty much how it's always going to be.

Ronny: Everybody gets into it in their own cheesy way.

Matt: It's not like anyone is born, like hardcore scenester knowing everything.

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Hardware: No, I was the biggest poser on Earth. Everybody was. How else are you going to get into it?

Matt: You have your "poser trial period" where...

Hardware: There's nothing wrong with that either. It's where your heart is. I'm just starting to see a lot of bands that are playing it too close to the numbers. A bunch of bands singing about friendship and straight-edge all of the time isn't really going to help anyone when all of the kids already are friends, and are straight-edge.

Matt: It could evolve. I mean, look at bands like Gorilla Biscuits. The first GB demo was horrible. The lyrics were cheesy. The name was cheesy. But I mean, look what that turned into.

Chris: I'm not sure exactly how this relates, but you could go by the old hardcore maxim that before any kid can be in a good band, he has to be in at least one bad band. All hardcore kids have to



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be in a bad band before they can be in a good band.

Hardware: What was your bad band, Ronny?

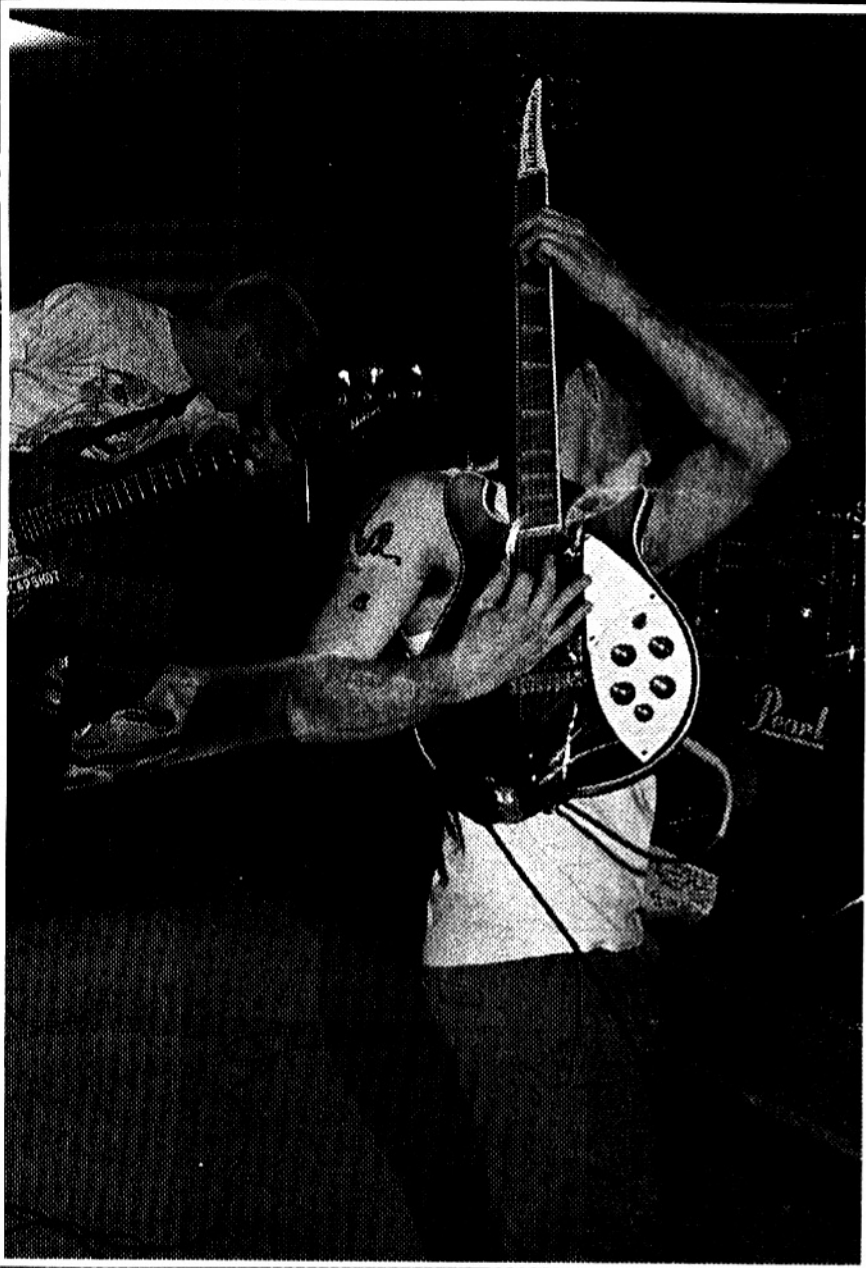
Ronny: Outrage and Conniption. I had two bad bands.

Hardware: Give me the lowdown on the new EP

Ronny: The new record is finally done. We just mixed it today. It's got ten songs. It's going to be coming out on My War Records from Philadelphia.

Hardware: What do you think of bands that spring up over night. Like, they play two shows and they're huge. Because there's bands like you guys who have been around a couple of years, and you're still struggling to be heard. Where do you think all this fits in? We can't be fair. It's life. It can't be fair all the time.

Ronny: If a band's been around for two shows, and they're good, that's great. That's good for



them. I can't really condemn them, or sit there and curse them. We've been working at it for a while, and we've obtained moderate success. I'm happy with where we are. I really don't mind the fact that it's taken a year and a half for people to recognize us, because in my opinion, I think we needed a lot of work before we got to the point where we are now.

Hardware: I've talked to some people who feel alienated by the messages in some of your songs. I feel that's because they don't understand or relate to what you're singing about maybe because of the experience or age difference. What do you feel about people who feel your lyrics are alienating.

Ronny: You can't please everybody. Chances are, a lot of the people who feel alienated and really think I'm a dickhead, chances are those are the people I was aiming for in the first place. You can't please everybody. To be honest, I'm not out to please anybody. I'm just writing about what's on my mind.

Chris: It's a matter of perspective, and I think it's more important than the concept of alienation. I mean, I don't agree with some of the things Ronny says, and when I don't, I'll approach him about it. From my mind, that's something that is sadly lacking a lot of times in hardcore. You can feel alienated, but if you have a problem with it, it

should be something that you should be able to approach somebody about it. If somebody has a problem with what Ronny wrote, go and talk to him, because a lot of times...

Ronny: I'm always willing to talk.

Hardware: To me, that's the true alienation, when you go up to somebody and you say, hey this one song...what do you mean about it, because I find personal offense or whatever, and they go "fuck you. I don't care." To me, that's alienation.

Chris: Alienation, to some degree, is not a good thing, but to some degree, if it opens up a forum for discussion, then it's a good thing. We've had conversations on the whole metal thing, because I was a little scetchy on that whole thing too. I mean, I play a lot of different music, but we discussed it, and came to a sort of common ground.

Matt: I don't think any of us are trying to say that you can't listen to metal. I think that, as far as Ronny and I go, I think all we're saying is there's a difference between metal and hardcore. I mean, I like some metal. I like some bands that are metal like hardcore, like that cross over. I just know the difference between metal and hardcore. I think that's all we're trying to say. You can like a band like Earth Crisis. You can like their message.

You can like their music. But, there's just a difference, that's all we're trying to say.

Hardware: We're all a little bit older than your average hardcore kid. When you say that to people, they get offended by it, but it's just honest. We're all a little bit older. Do you think your lyrics are a reflection of that learned thing...what you've seen go on in the hardcore scene up and down.

Ronny: I think early on, the stuff that I wrote was all a commentary of hardcore as seen through my eyes. If anybody had asked me at the time to give them a general overview of my lyrics are about, that's exactly the response I would have given.

Hardware: How would you want Rain On The Parade to be viewed in the hardcore scene. What do you want somebody to think your band is?

Ronny: A hardcore band, first and foremost, and maybe a hardcore band that does it a little bit different than anyone else. I'd really hope we stand out at some point.

Hardware: Anything you'd want to be known for?

Ronny: Me?

Hardware: The band. Not you. You stand out on your own enough.

Ronny: If Rain On Parade was ever in the past tense, I would just love for the band to be recognized as a good hardcore band. If they thought we were a good band, and they got something out of our records, I'd be happy.

Hardware: Closing comments?

Chris: Speaking as the new member of the band, I think that the best thing you can ever say about any hardcore band, because it's so rare that it ever happens, I'd always like to be remembered as a band that was honest in it's approach to dealing with hardcore in it's business, and it's message, and it's music. Play what's in your heart. You live your life by the ethics you have set out for yourself.

Hardware: You lived up to your ideals. It wasn't preaching. It wasn't hypocrisy.

Ronny: One thing I never want this band to be is a preachy band.

Hardware: Too many of them.

Chris: You can preach all you want, but look at the track records of the guys that preach, and there are really, really limited number of bands that ever lived up to anything close to what they said they were after. I'd like to be remembered as being in bands, this band especially, as a band that meant what it said, and lived it's life in that fashion.

Ronny: As far as closing comments, I guess we have a record coming out late July or early August for anybody who's interested in checking it out. Thanks for the interview.



OK look I really don't think I need to go into what Breakdown is all about or how awesome a band they are. I covered them a little bit in the last issue, but now Breakdown is an entirely different band. They kick ass (in more ways than one) period. Recently, I ran into Jeff via the net. We sent a few e-mails back and forth and it's presented here for your reading pleasure. I saw them recently (The last time I saw them was in 1988!) and it was like *deja vu*. Amazing. Be sure to pick up the CD on Eyeball Records and look for future releases by these guys. You'll be wondering why the hell you are wasting money on all these other crappy CDs you have been buying!! - David Koenig

Hardware: Many people consider the Breakdown demo (1987) to be one of the best ever. It definitely has it's place in HC history. Do you think that it still holds up after 10 ten years?

Jeff: Thanks alot for the compliment. I think it still holds up in some ways. I mean, the production wasn't that great compared to today's standards, but there was so much energy on that tape. Alot of people don't know that the tape was only a two-track live recording. That means that there were no overdubs at all on it. You can hear alot of mistakes on it, but I think they add to it's energy. The mistakes give it a raw sound, something that alot of hardcore records seem to be missing right now. Lost and Found bootlegged it a couple of years ago, and I know alot of people who work in records stores in Manhattan and they say it sells alot of copies still. It's good to know that newer hardcore fans are willing to buy older HC records and give them a listen.

Hardware: I know you don't really want to get into the whole break-up thing that happened, but Breakdown didn't exist for a bit then. How did you get it together afterwards? It seemed like you dissappeared for a few months and then had a whole new band backing you up...

Jeff: Well, the first lineup was only together for less than a year. Then me and Don Angellili (guitarist from first lineup) decided to keep it going and let the other guys do whatever they wanted to do. We went into the studio a couple of weeks later and recorded "Sick People" for the Revelation Records "NYHC - The Way It Is" compilation. After that Don decided that he didn't want to play in a hardcore band anymore, so I got some other people like Mark Sisto (now in Maximum Penalty), Ritchie Kennen (now in Sub Zero), Larry Love, Rob Defrosia, and Chris Fist to do Breakdown with me. This was back in '87. We played together for a couple of years, and then the scene started to suck. Kids were coming to shows with guns and knives and were trying to prove that they had dicks. It was a big mess and real disappointing. Those kids ruined NYHC for everyone. So I just kind of dropped out of the scene for a little less than twoyears. I didn't know anyone at the shows anymore and the people I did know I didn't like. So there was no point in it anymore. Then when things started to calm down a bit I got the band back together with Rob Defrosia, Larry Susi, Mike Dijan, Joe Farley, and Alec Walushka. This was back in '91. By '92 Rob droppedout and in '93 Joe dropped out. Things were still pretty shitty in the scene back then, but they were slowly getting better. Since the beginning of '92 the lineup has remained the same with the exception of our drummer, Lou Medina, who has played for us now since the summer of '95. We have had alot of members that have come and gone. Alot of people just give up on hardcore. It's not hard to do. But the current members of Breakdown (except for Lou) have been playing in Breakdown since '91. That's six years.

Hardware: Did you authorize the Breakdown demo 7"? What is the story behind that?

Jeff: Yeah, Bill Wilson (Blackout Records) asked me if it was ok to do. He promised me copies from every pressing, but I only received copies from the first one. He has tried to tell me that he only pressed it twice, but I think thats a load of bull. I know alot of people who have that record. There are alot more than 4000-5000 of them out there. It sucks when people who were into hardcore to fight the monster that the industry had become turn in that same monster. There's too much greed behind everything. That's why we like working with the label we are on now. Eyeball has never done wrong by us. I trust Vinny. Plus we know where he lives.

Hardware: Why has it taken so long to get a record out? Was there any offers over the years?

Jeff: Well, I was in my own world there for a while and didn't have the time to deal with the business aspect of the band. We had alot of smaller labels that wanted to put our stuff out, but the bigger independants didn't want to deal with me. I can't blame them. I was real messed up. And I just didn't have the time or energy to do anything like that. I just wanted to play shows. I still do it for the shows, but it's good to have your music out so the fans know the songs.

Hardware: Why does the new record only have six songs on it?

Jeff: It's an MCD. Just an EP, if you will, Rockenstein. It was originally only gonna be three songs, so I'm not complaining. We are planning on putting out a full-length sometime this year. 16 brand new songs. Our label just has to get the recording money up. Eyeball isn't the biggest label in the world, you know. Anyway, "Blacklisted" is also coming out on vinyl in a month or so. we are mixing some additional live tracks from CBGB's on Saturday for it. It will be on colored vinyl and everything. Record collector candy.

Hardware: Have you ever gone a full blown out tour?



Jeff: Nope. We never had the opportunity. No one offered to put out our new stuff until recently. I never understood this. Our new CD has sold loads of copies, we always knew that there were a lot of kids that were into us. The labels either didn't have faith in us or didn't like what we were about, so we never had any material to go on tour with. We'd like to do a tour now, but I work 9-5 and have bills to pay and we just couldn't do it cause we'd probably lose money. The longest tour we could probably do would be only for a couple of weeks. We'd love to do it, it would just have to be done right so that my stuff wouldn't be in the street when I got home.

Hardware: Any juicy tour or show stories?

Jeff: Lots of em. Just come to one of our shows and you'll probably come home with a story.

Hardware: How do you answer the whinings of some people who say your lyrics are stupid or too violent in nature?

Jeff: A lot of our old lyrics are pretty stupid sounding. They all still ring true to me, but I was like eighteen years old when I wrote them and I used dumb words like dick and pussy. I think our newer lyrics are a lot more mature (except for "Streetfight"). I've never sat down and wrote a song trying to achieve a literary masterpiece, you

know? I would just take exactly what I was feeling and write it down. The newer stuff is the same way, except I've toned down the lyrics a bit and added a lot more thought to them. If someone thinks our lyrics are too violent, who cares. Things that piss me off make me feel violent. I'm not a Buddhist or anything. I get pissed. I think the people that think our lyrics are too violent are the same people that never won a fight in their life. Sometimes violence is necessary. If someone is trying to rob you I don't think that giving the guy a bunch of flowers or trying to discuss the reasons why this person's life turned out this way are gonna work. You gotta knock him out or something. Otherwise you are gonna be one broke mofo.

Hardware: What are some of your newer songs about?

Jeff: Well, the first song "Blacklisted" is about keeping our integrity as a hardcore band. It's about how we've been treated over the years by those who came into the HC scene to juice it. It's about the lack of respect towards us that we used to get. Now that we have a new CD out it seems that all of the people that used to overlook us are suddenly trying to be down with us. It's just about how selfishness can ruin something great. Look what happened to the HC scene in the early 90's. Things are getting better now. But I am still kind of bitter about the way we were treated by the

"industry" for so many years. Luckily a lot of bands and kids kept us going by showing appreciation for what we are about. "(I Wanna See A) Streetfight" is a tongue-in-cheek song about how much fun it is to watch a fight, and how most people enjoy it no matter how positive they claim to be. Don't tell me that if Ghandi was walking down Ave A and saw an all out brawl that he wouldn't stop and check it out. "What It Is" is about losing your mind because people are driving you crazy, nothing groundbreaking, just a song. "Jail of Depression" is about being involuntarily hospitalized. "Stuck in the City" is a song I wrote to tell people who are planning on doing hard drugs that they will ruin your life. I have 6 years experience with that subject, unlike a lot of straight edge bands who have none. Their message is great and everything, but I feel that my advice is more credible cause I was there. Been there, done that. "Don't Give Up" is a song I wrote for myself when I am feeling down, for when I'm feeling that there is no hope left. It's a motivational song for me.

Hardware: Do you do any cover songs? Many wouldn't think it's true but in your first line-up, Breakdown covered Minor Threat's "Good Guys Don't Wear White". At the time, people thought it was an unlikely cover song. Why did you do it then?

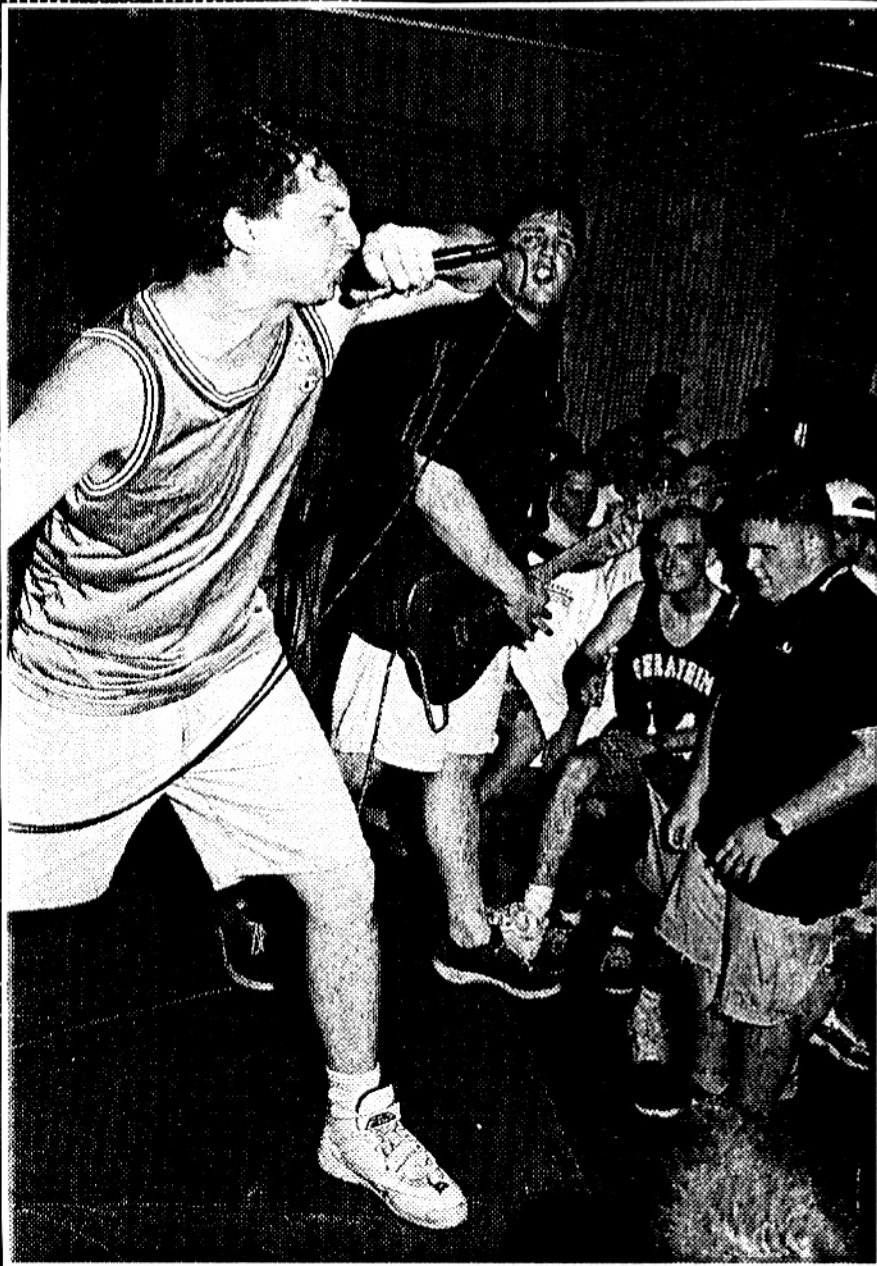
Jeff: Recently we have been playing "Bogus" by Kraut. We have also covered "Ready to Fight" by Negative Approach. We really don't do covers that much, but they're fun to do in the right situation. We might be doing an old Black Flag cover soon, too. About "Good Guys", I always liked Minor Threat. So much energy. Anyway, it's not really a Minor Threat song. It's a song by this band called the Standells and there was no such thing as straight edge when it was recorded. Minor Threat covered it and put it on one of their records (Salad Days, I think). I don't think it would be weird even if we covered "Break Down the Walls" by Youth of Today. Who cares who is straight edge and who is not? I don't care. To each his own. More power to you if you can live a disciplined life like that. Just because we drink beer doesn't mean that we are against all straight edgers. One of my best friends and a guy who roadies for us a lot, Dave Hunt, is old time straight edge and Krishna. We can still hang. I think a lot of people have the wrong idea about us when it comes to straight edge. Some of my favorite bands are straight edge bands, not because of what they stand for, but more for the music and energy. Just because I like Black Sabbath doesn't mean I kill chickens for some pagan god... Music is music. Minor Threat was great. Youth of Today was great. Newer bands like Floorpunch and Shutdown are great. It's just music. Everyone gets too deep into that crap about what the music stands for. I don't limit myself like that. A lot of straight edge bands used to shun us. But now I see a lot of members of the newer straight edge bands at our shows. They don't seem to care if we drink beer. I don't care what they are into, either. We all get along.

Hardware: What is your favorite place to play?

Jeff: I like CBGB's and the Wetlands. I also like when we play new places out-of-state. New people are always fun to play to. Plus you get to go places you probably would never have seen if it weren't for the band.

Hardware: What do you guys do in your spare time? Any hobbies interests, etc...?

Jeff: Breakdown takes up most of my spare time. I work 9 to 5 and don't have a lot of time for much else. Breakdown is very important to me. It's what keeps me going. Other than that I like to



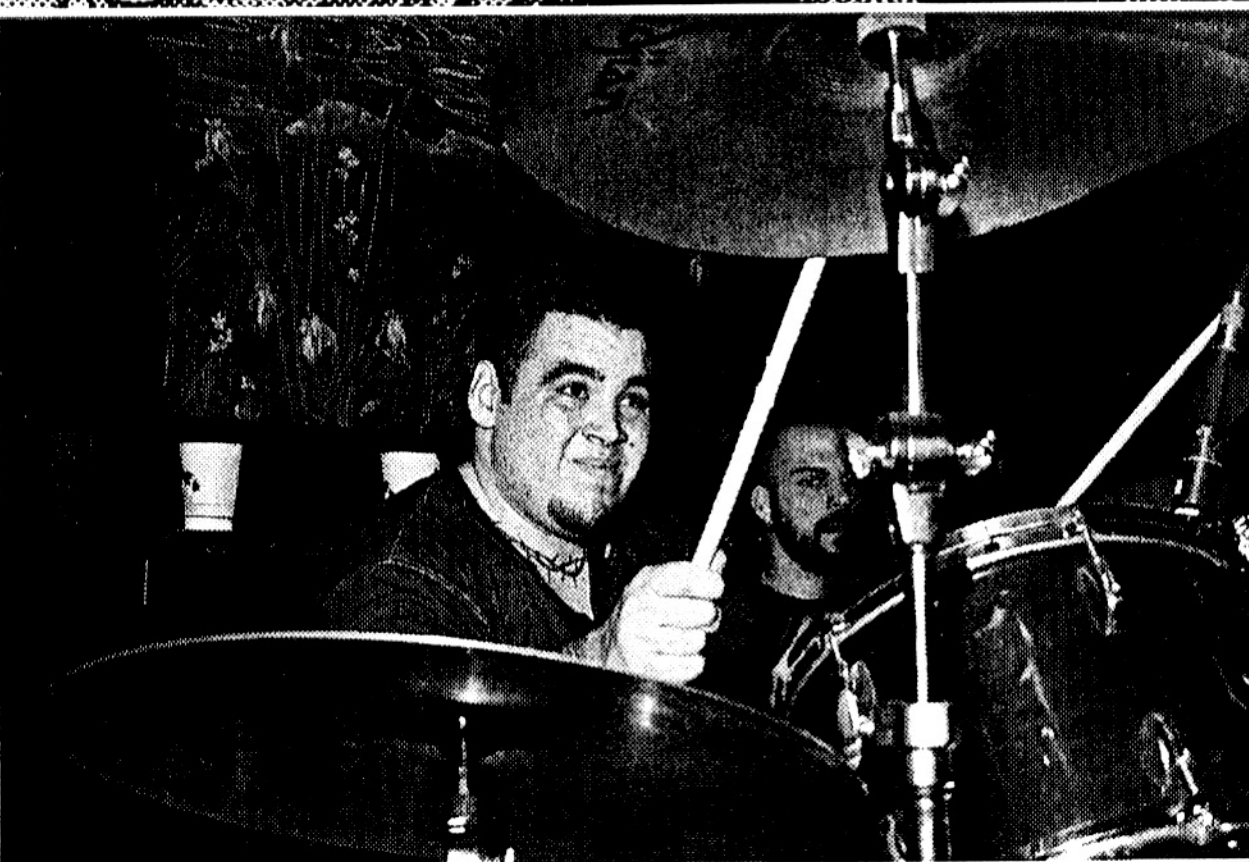
listen to music, take my dog out for exercise, play NHL '97 on my Playstation, watch hockey (Rangers), hang out with my friends, the usual stuff. Nothing crazy. I think it's pretty much the same for all of us. Dijan works crazy hours doing drywall and doesn't even have time to call his sweet devoted mother and she's getting pretty pissed. Lou just started a new job with NYNEX and is pretty deep into that right now. And Larry works in some weird T-shirt/witchcraft/bong store. I don't ask questions. He has loads of spare time to worship Satan.

Hardware: Will you ever go back and record some of the original songs from the demo and bring them into the nineties? What about that newer song "Squeegee man"?

Jeff: No, those old songs are still available on bootlegs and we don't want to dwell in the past. We are recording a full length CD soon with 16 brand new tracks. Who wants to hear the same

there is a reason to play again. I'm sure there are some bigger HC bands that got back together for some extra cash, but this is probably pretty rare. I think some people think we got back together for the money (that's what Maximum Rock and Roll said in their review for our CD). We never broke up. We have been playing with this lineup off and on since '91. And what money? Breakdown has never made money. All of the money that we get paid at shows (which isn't that much) goes to expenses like rehearsal space, renting trailers for when we have to go out of state, gas, food, more T-shirts and stickers, etc, etc, etc. On a good month I might make \$50 off of Breakdown. That guy from MRR was an idiot. I learned a long time ago not to talk about something that I know nothing about. I guess this guy didn't. Whatever. As far as I'm concerned, a bad review in MRR is a good review. If they liked the CD it would mean that the CD probably sucked.

then they don't. How the hell are all of us supposed to keep a scene alive with all of this confusion? Then there are the close-minded kids who will only listen to SE or "toughguy" (whatever that is) or emo or whatever. Open your mind before someone cracks it open for you. It is still like that in alot of places. Things have gotten alot better now, though. I always listened to SE bands regardless of what they were about and whether or not I lived my life like that or whatever. And now we are friends with a bunch of SE bands like Floorpunch, Ensign, Indecision, etc. They know that there's alot more out there than only the SE stuff, and the same thing goes for us the other way around. Bands are getting smarter. If we have all of this infighting like we used to have between the bands the same thing that happened in the early 90's will happen again. There will be no hardcore scene left.



shit over and over again. We aren't a novelty band. We are still writing songs and developing as a band and the minute that stops the band will break up. No question about it. Sure, we play the old songs live along with the new stuff. But we are concentrating on the new stuff now more than ever. The old stuff is still good, but you gotta keep producing or it will get boring. And there is so much that we still have to say that we haven't had a chance to let out yet. We are raring to go. As for Squeegee Man, that song is so stupid that we will only play it live where we can get away with its stupidity.

Hardware: What do you think about all the HC/Punk bands reforming over the past couple of years? It's seems many are just looking for a quick buck and really don't have their hearts in it.

Jeff: There are alot of bands that got back together recently. I couldn't tell you whether it was for money or not, but these guys must be pretty poor if they are doing it for the money cause most HC/punk bands don't make much money. I think the whole scene in general sucked for a while and they are getting back together now because now

Hardware: Now that the violence aspect of our area scene has calmed down over the past couple of years, what other things that might be deemed negative do you think should be changed?

Jeff: Those dumb punk kids who beg for change on the street have to go. What an embarrassment to punk rock, you know? I started out by listening to punk and these kids have no clue. They move to NY from some nice town somewhere else in the country, get themselves strung out, and beg for change. And they look at you like "Who the hell is this guy..." Fuck em. They don't know shit. If you're gonna get strung out don't expect us to pay for your shit. Be resourceful and shoplift or something. And take a fucking shower. Wow, I stink like a backed up toilet. I'm cool. Sorry, but you are a smelly asshole and that's it. Get a job. Even when I was at my lowest point with the problems I had I never resorted to begging in the streets. Have some fucking pride, you know? Another negative thing I see is all of the clubs cancelling out of hardcore. A lot of clubs book hardcore for 6 months, and then all of the sudden they don't book hardcore anymore. Then they do,

Hardware: In your observations, in what way has the scene (NYC in particular) changed since when you first got into Hardcore and playing in a band?

Jeff: It had its wack rap influenced gangster stage for a while, but now I think the scene is great. Most of those kids disappeared. Despite what any other old-timers wanna think, the HC scene now is alot like it was in '88. There are loads of good new bands out there and alot more kids are going to shows. Fanzines are coming out alot again. Records are coming out every day. I think it's great. And alot of the newer bands are playing hardcore again. For a while it was all metal bands that couldn't cut it in the metal scene so they abused ours. Now things are good again, for the most part.

Hardware: Do you think it's important for the newer kids to find out about hardcore's past? Sometimes you think hardcore/punk is a brand new invention if you talk to them.

Jeff: Yeah, the newer kids have to learn where it all came from and what it was originally about. It's been distorted so much over the years. It used to

be disaffected angry kids who were just fed up with the world around them. It wasn't about what crew you were in or doing drive by's or any of that dumb crap. We were all one big crew back then. Everyone contributed to the hardcore scene in one way or another. Now alot of the kids just consume and don't give anything back. The newer kids need to start asking questions and realize that hardcore has been around for a long time and never sounded like VOD or Korn. Hardcore was Black Flag, the Cro-Mags, AF, Circle Jerks, Bad Brains, etc etc etc. It was raw. It was real. There were no attitudes towards eachother. Just towards all of the assholes that drove us crazy and held us back. Now it's a big fashion thing and the music being pawned off as hardcore isn't even close. Don't get me wrong, there are still alot of bands out there playing great hardcore, but the majority of the bands out there that are getting the most exposure as hardcore bands aren't even playing hardcore. Some people might say, "Hey, this asshole hasn't realized that hardcore has progressed over the years." Bullshit. The shit they are calling hardcore nowadays was metal ten years ago. They just added some samples and hardcore looking layouts for their records and pass it off as hardcore. If you don't play hardcore, cool. Whatever. Just don't use our scene as a springboard, you know? Do what you're gonna do, be into whatever you want to be into, just don't abuse something that you really aren't a part of. There are so many bands out there playing real hardcore like Down Low, No Redeeming Social Value, Cold Front, etc etc etc etc that are busting ass for the right reasons. Then there are people out there that are in it for the wrong reasons, like money and fame. Hardcore wasn't meant to be like that. It used to be something that most people would hate to listen to and couldn't identify with, at least that's the way we feel. Now alot of it is packaged garbage. A lot of people feel the same way we do and they need to grow some balls and speak the hell up.

off and everyone eyeballs you. Funny thing is, they back down EVERY time when you eyeball them back. They just get mad at people that aren't genetically enhanced. You see mom's punching their 3-year-old kids out in the middle of the street. Charm City. And half of the city is on welfare. These assholes swindle the government for multiple welfare checks (which you and I are paying for out of our paychecks) and smoke it up. And Baltimore has like the 3rd highest murder rate in the country. This little wanna-be gangster asshole retard who used to live on my block just killed a 14-year-old kid by stabbing him in the throat 16 times last week. The justice system rocks here. This dumbass got arrested for attempted rape a couple of years ago and got out 4 months later. Then he shot at a cop and got out 6 months later. Then he was selling crack on my street and got arrested for that and did 3 months. Then he threatened the State's Attorney and they revoked his bail. But now they can't find him and he murdered a 14-year-old kid. What the fuck is this world coming to? Makes you wanna grab the SKS and start popping them from your window... Can't wait to get home. Back to civilization.

Hardware: How about a silly question, you said you have a Playstation. What's your favorite kind of games? If you were any fighter of any of the fighting games (Tekken 2, etc...), who would you be?

Jeff: I like EA Sports games alot, like NHL '97, cause if you're playing against a friend there aren't really any patterns you can learn to win everytime. Games get boring if you can win without any effort. I really don't play alot of other stuff except for Tekken 2, which is the greatest fighting game I've played. If I could be any fighter in a game it would be Anna or Jun cause then I could feel my tits and ass all day and kick butt. Or I might be Baek cause he's a pretty slick guy and probably gets laid alot when he's not kicking ass. Paul is like one of those dickhead bouncers they have at the bigger shows, with his wanna-be punk haircut and shit. He sucks.

Hardware: It seems a lot more people involved in the HC scene these days are either married or getting married. How has being married improved your life?

Jeff: Well, it made me alot more responsible. I've cleaned up my act alot for the sake of my kids. Plus I don't have to worry about getting any fucked up diseases or anything. And I don't have to try and pick up girls anymore which is great cause they used to run away in horror and it was pretty depressing. I think I need major facial surgery or something.

Hardware: Is there anything else you'd like to say? Rants? Raves?

Jeff: Lots. Thanks to all of the people that support Breakdown. All of the kids, bands, fanzines, etc. Fuck Maximum Rock and Roll. Thanks to all of the kids in Jersey who give us their support, especially the straight edge kids who had open minds and gave us a great response in Princeton. As well as other hardcore kids all over who show up for our shows. Angry rotors go out to Cold Front, Down Low, Floorpunch, Madball, Dave Rockenstein!, Ensign, 25 Ta Life, EGH, Warzone, Stillsuit, ATG, and so many others that I can't think of right now. Pick up the Cold Front CD, it's great. Look for new Down Low coming soon. Everyone keep an open mind and remember not to destroy what has taken so long to create. Keep the guns and knives at home.

UNIFORM CHOICE

BREAKDOWN



Hardware: How many more years do you think we have left in this music genre we call hardcore?

Jeff: It depends. As long as there are hardcore bands, angry youth, people like you who are willing to take the time to write fanzines, and club owners who sympathize with us enough to let us have shows at their exclusive clubs, there will be hardcore music. I can't see ever getting out of it. I'm gonna be in a wheelchair in some crappy nursing home with a shitty radio blasting the Cro-Magsone day. Until one of the orderlies steals my shitty radio. But for real, the kids who are new to the scene have to realize that the only thing that is gonna keep the scene alive is them. They have to contribute. There aren't listening to the Smashing Pumpkins who don't need their support, they are listening to bands that most of the time lose money out of their own pockets in the name of hardcore. They are listening to bands who play a type of music that is painful to most people's ears. They are listening to music that will never be supported by major labels and therefore they must do something constructive for the hardcore scene or it will disappear. You will never see a Down Low or Floorpunch video get played 300 times a day like a Pearl Jam video. If you don't pay attention or don't contribute to hardcore, it will disappear cause there isn't anyone out there with alot of money riding on it. There will be no major promotion for hardcore by the Pepsi-Cola company. The only promotion for hardcore was and still has to be it's fans. They are the only one's who can keep it alive.

ADOLESCENTS

UNDERDOG!

SICK OF IT ALL

BREAKDOWN



SEPT 20 CBGB

Hardware: Are you back in NYC now or still in Baltimore? How did you ever end up there?

Jeff: I am moving back to NY at the end of the summer, I hope. It sucks here. The majority of the people who live here are retarded from so many years of inbreeding. There are cool people here who I hang out with, but just walking down the street in most parts of Baltimore is like a freakshow. We call 'em blueheads. They have these huge foreheads and that 100-yard stare like alot of the Vietnam vets have. Except these people haven't been in the bush too long. Well, maybe their sister's or daughter's, but not the same kind of bush. It's the kind of town where you walk into a bar and the Billy Ray Cyrus song cuts

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PROJECT X

Project X were loved by many and hated by even more. Porcell (Slam), Alex Brown (Kid Hard), Sammy (The Youth) and Walter (ND) recorded their now classic 7" for release with Schism Fanzine #7. I believe only about 600 were pressed. The project was supposed to end there, but they eventually ended up playing a few shows around NY and Conn (the first PX show was at the Ritz!), and some shows in Europe with Jordan Cooper on bass during one of the Youth of Today tours. Ronny Little caught up with Porcellly and asked him what was going through his mind when he wrote those now infamous lyrics. -Brett

Straight Edge Revenge

I wrote that song at a time when...it was right around the time when Youth of Today played CBGB's, and it was a weird time because Youth of Today was always a band that supported New York Hardcore. We always played CBGB's and then we played this show when they just started instituting a no stage-diving rule there, and of course kids were stage-diving. You know, matinee's used to be crazy. So they blamed the bands, and they kind of kicked us out of the club. At that time, straight edge was really starting to get a bad name. It was almost like a reactionary thing like, once it was so cool to be straight edge and then like all of the sudden it was really uncool to be straight edge. So that song was kind of like...it was a reactionary thing to that sort of mentality that okay, if you're going to push your peer-pressure on me one way, I'm just going to push it back on you the other way. But I tell you, I learned a lesson from that type of mentality. Even though Project X wasn't like a real serious band that we actually did, it was actually a reflection of the times...in that way it was serious. But I find that sort of "us and them" mentality, where it's sort of they push you one way, you push them the other way, communication doesn't really take place. I used to be a straight edge kid that used go around knocking beers out of people's hands when I was just like a young, stupid kid, and you know...straight edge revenge, whatever, you put the big x on your hand. But then I realized that was just stupid. If you really have a message that you

want to get across to people, you're really not going to get a message across to people by yelling at them and criticizing them. So I've started to have mixed feelings about that song these days. Even though it is sort of a mood, it's almost like reverse peer pressure. Like getting peer pressured in school to drink and everything, and it's almost like you just want to say "screw you guys," and like sort of reverse the peer pressure. But it's almost just like playing their game, you know? I'd rather just not even play the game at all.

ROCK HOTEL PRESENTS

Shut Down

Actually, Shut Down was about that CB's show. Yeah, that was the CB's show that we played, and then kids were stage-diving, and it wasn't our fault. I mean, the club is supposed to be responsible for security, and if they're going to just all of the sudden institute a new security policy, it's not really the bands job, you know? So here's a club that we've been playing for like a year, and then all of the sudden they just banned us, and I thought that was just really uncool. So I wrote a song about it.

Cross Me

It's actually written about that band Half-Off. Have you ever heard of that band? Whenever we used to go to California, they were kind of like straight edge kids who were always into Youth of Today. The mentality is that if you're attracted to someone's qualities, and then you let envy get into that, the reason why you're attracted to that persons qualities is because you sort of want those qualities, and you want that position for yourself. So that's kind of how I felt

PROJECT X



Project X
New York's Only
ROCK HOTEL
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Underdog

number 1

PROJECT X

STRAIGHT EDGE REVENGE

SHUTDOWN

CROSS ME

DANCE FLOOR JUSTICE

WHERE IT ENDS

R E C O R D S R D S

55 E. 10th no. 406 NY, NY 10003

about those kids. Those kids were such big fans, but they were fans in kind of an envious way, where they actually wanted to be the big band. And so it's kind of like being enemy-centered. That whole band was about bagging on straight edge...that's what their band was about. They were enemy-centered. It was such a stupid way to be. It was another sort of dumb reactionary thing that sort of, like I was talking about Straight Edge Revenge, how you just get sucked into the whole negative vibe. It's the way I felt at the time I guess. I think I've grown up a lot since the Cross Me days.

Dancefloor Justice

You have to realize what the New York scene was like at

the time, because back in the Revelation days with Warzone, it was almost like...even though you had YDL (Youth Defense League) who were the skinhead band, and you had Warzone, who were sort of like the hybrid straight edge skinhead band, everybody in the scene got along and you know Sick Of It All, they weren't straight edge, but all the straight edge kids loved them anyway. It was kind of just like one big family. And then the New York scene just all of the sudden got really bad. You'd go to CB's and...even at a few shows, people would get shot, get stabbed...things were just kind of like...you were taking your life into your own hands just going into the pit. So that's another reactionary song about that. It was just about looking out for your friends in the pit, which was actually a problem at the time.

Where It Ends

If you ever heard that Shelter song 'Letter to a Friend,' it's almost like the same type of thing. It's like, when you're young you're so

filled with youthful idealism. It's just part of being young. Since you're not that experienced with life, the good thing is you tend not to be jaded. And so when you see things that are wrong, it really affects you because you're not really hardened and conditioned to the way the world supposedly is. So you see things, you think the world is a screwed up place. There's screwed up things going on. Why are people running around getting drunk, you know? This is stupid. I don't want to do this. And you start to disassociate yourself from that. But it seems like when you get older, the tides of materialism just sort of

drag you back into whatever the norm of society is. And then you look at people that are still trying to keep up that revolutionary spirit, and you just sort of think of it as something tacky and something dated. Like straight-edge or whatever. You know, like vegetarianism, or spirituality, or environmentalism. It's almost like, some people grow up and they look at people that are still trying to make that sort of change, and they think it's tacky and stupid. You know, 'you're in you're twenties and your still straight edge? Get off your skateboard and grow up!' You know? But it's a serious thing, and so I wrote a song about other kids who I thought...you know at the time, me and all of my friends were growing up, and a lot of them thought straight edge was a stupid thing, and it actually meant a lot to me, and I thought it meant a lot to them too. When I heard what they would say about me still being into straight edge, and it was a stupid thing, it was a sentimental thing, I didn't think so at all. I still don't think so.

STRAIGHT EDGE REVENGE

I'm as straight as the line
That you sniff up your nose
I'm as hard as the booze
You swallow down your throat
I'm as bad as the shit
You breathe into your lungs
And I'll fuck you up as fast
As the pill on your tongue

STRAIGHT EDGE REVENGE (X2)
this time you pushed me too far

I'M AS STRAIGHT AS THE LINE
THAT YOU SNIFF UP YOUR NOSE
I'M AS HARD AS THE BOOZE
YOU SWALLOW DOWN YOUR THROAT
I'M AS BAD AS THE SHIT
YOU BREATHE INTO YOUR LUNGS
AND I'LL FUCK YOU UP AS FAST
AS THE PILL ON YOUR TONGUE

STRAIGHT EDGE REVENGE (X2)

SHUTDOWN

Shutdown!
You blamed us
But was it so wrong?
When the kids came up
To sing along
And dance and dive and have some fun
There were no barriers
But now it's a done

SHUTDOWN!

What used to be
The best club in town
Now hires bouncers
To keep kids down
and i.d.'s at the door
they won't let us in anymore

CUT OUT

THE RULES

OR CALL

IT QUILTS

Or you'll end up

As lame as the fuckin' Ritz

CROSS ME

You've talked your shit
For the last time
Now you'll fuckin' get it

CROSS ME!

Backstage by: The Judge, Kid Hard,
Slam, ND, Spike, Troop, Hannah,
and The Youth
All songs © 1987 PROJECT X
Recorded Nov. 28, '87
at Peppa Bell's studio/ NYC

Produced by PROJECT X and Mix Furious

PROJECT X is:
Kid Hard: guitars
Slam: vocals
ND: bass
The Youth: drums

DANCE FLOOR JUSTICE

Dance!

Floor!

Justice!

There's a DRUNK-IN-THE-PIT
And he's fuckin' startin' fights
It's ruinin' the night

There's a DRUNK-IN-THE-PIT
And he's hurtin' my friends
But I'm gonna make it end

DANCE FLOOR JUSTICE

DANCE FLOOR JUSTICE

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FANZINE REVIEWS

Just as I said with the record reviews: some of these zines have been out for a long time and the reviews are sort of old. Some of them may not even be available anymore. But a lot of people sent us their fanzine to review so it would be kind of unfair to just toss all the old reviews. It makes for more reading so don't complain. -Brett

Thankfully there has been many great fanzines to come out over the past year. I'm extremely impressed with the output these days. I want to thank everybody for sending their material in. No matter what anybody says zines are seriously hard work without compensation. (You think getting a lot of crappy free records is compensation?) Onto the zine reviews... David K.

A LIGHT IN THE ATTIC #2 8 1/2 x 11 a two sheeter a 32 cent stamp
I wish more people would do these kind of things. Very similar to old Radio Riots but has even more text. Has a nice personal feel without being pathetic. Mostly made up of reviews of shows and records. Keep them coming Jeff. -DK
(A light In The Attic P.O. Box 343 Merrick, NY 11566)

AGREE TO DISAGREE #3 8 1/2 x 11 48 pgs. \$2.00 ppd.
A Vancouver Area 'zine which has many similarities to MRR in style. There are many long columns, lots of articles and reviews and one interview with the SWINGIN' UTTERS. Lots to read here folks, but even this can be beefed up. -DK
(Agree To Disagree P.O. Box 56057 Vancouver, B.C. V5L 5E2 CANADA)

ALL AGES: REFLECTIONS ON STRAIGHT EDGE, Paperback, \$12 in stores
Where do I start with this one? First the good points: I can appreciate the amount of time and work that must have gone into the production of a well laid out 233 page book. The pictures are really good and the intent was there. But, and I know I speak for a lot of people, who the hell

cares what a bunch of people who aren't even straight edge anymore think about straight edge? Just because these guys were there at the time and filling up the bandwagon doesn't make their opinions gospel. This would have been better off as just a book about '85-'90 NYHC. The stories those guys tell about old shows and experiences are much more interesting and worthwhile than hearing about Arthur loving cigarettes! Lets face it, nobody cares what Mike Hartsfield has to say. Jon Anastas' piece is obviously the best, as well as Richie Birkenhead's, mostly because he talks about the CRO-MAGS. Maybe this should have been a book about the CRO-MAGS. -Brett
(Revelation Books)

ANATHEMA #1 8 1/2 x 11 36 pgs. \$2.00 ppd.
A brand new 'zine from the Minneapolis area and it's not a crust fest! Adam M. put together a nice little thing that's heavy on the Mac graphic side of layouts. Two interviews: Erik Funk from a bunch of bands, most recently DILLINGER 4 and ADAM NATHANSON (from you know what bands). After reading his interview, it makes me want to floor him even more. I don't know how much more I can take. There is a few reviews and some personal stuff. While not an

amazing first issue, it's way better than most and I foresee a bright future for ANATHEMA if Adam keeps it up. -DK
(Anathema P.O. Box 8863 Minneapolis, MN 55408-0163)

ANEURYSM #10 8 1/2 x 11 48 pgs. \$2.00 ppd.
Let me first say I love the look of this issue. The problem I have with it (and other 'zines which do this) is the copying of the "column" layout made famous by MRR many years ago. The columns are actually good, better than most of ones in MRR (we even indirectly get mentioned in Jason Scheller's. Thanks dude!). A very good music 'zine overall, interviews with ENDEAVOR, THE DEGENERICS, MIDVALE and HEIDNIK STEW, lots of reviews and photos, etc... I'm sure if they get this one out there people will take notice. -DK
(Aneurysm Fanzine 3 Kendal Court Marlton, NJ 08053)

ANXIETY CLOSET #8 8 1/2 x 11 80 pgs. \$2.00ppd.
While I sometimes don't agree with Amy and Dari's opinions all the time, they do put out a great fanzine. Interviews with: CONVERGE, DAMNATION A.D., GUILT and an EARTH CRISIS interview you'll actually want to read. This plus all their rants and raves that you get with every issue. A class act. -DK
(Anxiety Closet 4 Leona Terrace Mahwah, NJ 07430-3025)

APOCALYPSE #2 5 1/2 x 8 1/2 44 pgs. \$1.00 ppd.
Neat little HC music 'zine from Kansas. Interviews with: 1134, ENSIGN, SNAPCASE and H2O. Quite a few pictures, some reviews and personal stuff. Clean layout and all. -DK
(Apocalypse 18955 W. 115th ter. Olathe, KS 66061)

BELIEF #8 5 1/2 x 8 1/2 36 pgs. \$2.00 ppd.
Wow! For a while I didn't think this was going to come out. Chris and Chad really slacked off this time out. While not the best issue they have ever produced, the writing/opinions are still strong and harsh. If I had writers like this I could keep Hardware going forever. Interviews with: ENGINE KID and Jester Records. Always one to look out for. -DK
(Chad Timmereck 2214 Lake Forest Court San Bernardino, CA 92407-2478)

BLIND TO FAITH #1 8 1/2 x 11 26 pgs. \$1.00 ppd.

Nice first from these kids out in Ohio. It has an interview with NINE SHOCKS TERROR (Tony Erba's new band) and a couple of reprinted ones with THE NECROS and THE BAD BRAINS (reprints are real popular these days). Short but sweet. Good layout to boot, like to see what they do in the future. -DK

(Blind To faith 4311 Lorain Ave. Cleveland, OH 44113)

CAPITAL PUNISHMENT #1 8 1/2 x 11 32 pgs. \$2.00 ppd.

A new 'zine from Albany with a lot of heart. Interviews with: CUTTHROAT, HATEBREED, EARTH CRISIS and STRAIGHT JACKET, record reviews, photos and usual 'zine stuff. In time, with a little work, Albany might have a local 'zine to be reckoned with. -DK

(Bill Kennedy 641 State Street Albany, NY 12203)

CHAIN REACTION #1 8 1/2 x 11 44 pgs. \$2.00 ppd.

Man, this new 'zine from California looks like it was put together 10 years ago and just now released. Excellent in every way, from the interview with Arman/Sick Of It All to the great faux Victory stickers. There is also a never before printed interview with Mike Judge that was

supposed to be in the last issue of Open Your Eyes fanzine many years ago. All the "metal" releases are covered in their own section which is pretty funny. Loved everything about this one. Hope these guys keep it up. -DK

This gets my vote for best new zine. The layouts are great, as well as the content. Interviews with SICK OF IT ALL, and an old one with JUDGE. This baby is very Boiling Point influenced, right down to the backgrounds! I will be totally into future issues of this zine! -Brett

(Raul/Chain reaction 3717 Big Canyon Ct. San Bernardino, CA 92407)

CHANGE #8 8 1/2 x 11 88 pgs. \$3.00 ppd.

Patrick is back with another issue and as usual it's a killer. Interviews with KISS IT GOODBYE, PIST, SEVEN YEARS WAR and VOORHEES (who I wanted to interview at one time, glad I didn't). Also included are the many record, 'zine and show reviews, Pat's unique take on basketball (I don't like basketball, but he puts it in a fun light. Be good to see him write for the big newspapers or get a radio show or something) and guest columns. Dave Hake from Punk Planet literally loves us! Comes with a TODAY IS THE DAY/THE AUTOMATIC FEW 7". Get, get, get... -DK

CHANGE #9 8 1/2 x 11 120 pgs. \$2.00 ppd.

Man, we officially suck because we didn't get another out before Pat. Well, you already know you should pick this one up, so I won't go into detail. Interviews with: AVAIL, FUGAZI, FLOORPUNCH, C.R., CABLE, JAWBREAKER and the editor of the basketball magazine SLAM. What a fucking effort is all I have to say. -DK

CHANGE #10 8 1/2 x 11 128 pgs. \$2.00 ppd.

I don't even need to review Change, everybody already knows how good it is. This is just my opportunity to officially nod in agreement. Interviews with ENSIGN, SPAZZ, SOUND VIEWS, and CONVERGE. We've got the good reviews section plus talk about b-ball. You really can't ask for much more. -Brett
(Change Fanzine PO Box 1010 Village Station, NY NY 10014-1010)

CHICKEN IS GOOD FOOD #1 odd sized 58 pages \$1.75 ppd.

Here's an example of a 'zine which tries so hard to have a quality look, but fails because the content is not up to snuff. Instead of "Interviews", Summer send bands blank Mad Libs to fill out. Not too interesting. There's also the usual reviews and columns. The thing that bothers me

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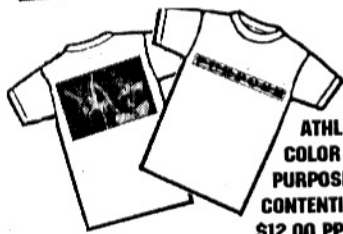
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so much is that this is too clean. A picture
perfect layout which definitely needs a
little personality. -DK
(Chicken Is Good Food P.O. Box 642634
San Francisco, CA 94164-2634)

CHUMPIRE #73 one-sheeter one 32
cent stamp
Greg continues on with his monthly
ramblings and reviews. Worth the stamp
of course. -DK
(Greg Knowles P.O. Box 680 Conneaut
lake, PA 16316-0680)

CONTENTION #1 8 1/2 x 11 40 pgs.
\$2.00 ppd.
If the interviews here were not all like a
year old, Contention Fanzine would be
the best thing I seen in a long time.
Actually regardless of that, the 'zine kicks
ass in a major way. Interviews with:
IGNITE, CRUD IS A CULT and LIFETIME,
plenty of photos, reviews, etc...
Graphically, the presentation is the best
I've seen in a couple of years. If Matt
keeps this one up there will be another
must get 'zine on the market. -DK

CONTENTION #2 8 1/2 x 11 36 pgs.
\$2.00 ppd.
It's a little embarrassing when others get
their 'zines out before us, esp. when two
of their issues get out while we are

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REDEMPTION 87
FLOORPUNCH



CONTENTION

FANZINE/RECORDS

NEW ADDRESS! (TEMPORARILY FOR THE SUMMER, WHILE ON TOUR)
525 SHARPLESS ST. WESTCHESTER, PA. 19382

fiddling with one. Anyway, Matt got his
shit together and put out another issue
to be rekoned with. Interviews with
HALF OFF (reprints) and HANDS TIED,
plus a hell of a lot of photos. A great style
to boot. Keep 'em coming, Matt. -DK

This is a fundamentalist hardcore
fanzine! Patterned after Boiling Point,
Matt gives us interviews with HALFOFF
and HANDS Tied plus a shitload of
spelling errors! My only complaint is the
trivia is way too easy. Can't somebody
write questions! -Brett
(Contention Fanzine 206 S. 13th Street
Apt. 1402 Philadelphia, PA 19107)

CONTRAST #4 8 1/2 x 11 48 pgs. \$1.00
ppd.
It's really good to see that after a few
issues of a newsletter type thing, Al has
upgraded Contrast to a full size fanzine.
Interviews with: BY THE GRACE OF
GOD, CABLE, SIDESHOW, THE GET UP
KIDS and PIEBLAD. There is also the
expected reviews and photos. The layout
is basic but solid and clear. This one
looks like it has a bright future in front of
it. -DK
(Contrast P.O. Box 1545 N. Kingstown,
RI 02852)

DO A RUNNER #1 5 1/2 x 8 1/2 20 pgs.
\$3.00 ppd.
It's taken many years, but Lee of Sound
Views fame has put out a second fanzine.
What's cool about this idea is that the
'zine will be dedicated to Oil! music.
Judging by the first issue, this one should
really take off. Interviews with: The
Templars, The Lower Class Brats, Helen
of Oil! Records, Stormwatch plus a
reprinted "first" interview with SHAM 69.
There is also some reviews. I like the
idea. My only complaint is that the issue
is a little small for the price but Lee
romises the page count will rise. This
ould turn into the MRR of Oil. Check it
out! -DK
(c/o Sound Views 96 Henry Street #5W
Brooklyn, N.Y. 11201-1713)

DOGPRINT #7 8 1/2 x 11 52 pgs. \$2.00
ppd.
Lenny is back with another issue
covering what he likes in underground
music. Short interviews with: GOOD
RIDDANCE, THE PROMISE RING,
MILLENCOLIN, MATEWAN, RAIN
STILL FALLS and 2 LINE FILLER. There
is also tons of reviews, which in my
opinion is the best part of the 'zine. Still
needs a little personality, but a good read
throughout. -DK

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